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Scherzo; pour le piano. Par Marian Buels.

Miss Buels is rapidly making her name as a pianist; and the piece before us proves that her talent for composition is of no mean order. It is exceedingly difficult to write a really good *Scherzo*; and, although we cannot say that she has been thoroughly successful, there is sufficient promise in this little sketch to make us desire to meet Miss Buels again. Meanwhile, we should advise her to consider whether the numerous extensions she has used in this piece are really necessary; and we should be glad, if she is desirous of making a name in England, to see the title-page of her composition in the English language.

CHAPPELL AND CO.

Scale Studies, for the Pianoforte. By Brinley Richards.

THIS is an excellent work, written by one who thinks earnestly on his art, and brings his practical experience to bear upon the consideration of the surest method of imparting a sound knowledge of its principles to others. Scale practice is always drudgery; and we owe much to any master who will make this drudgery less irksome. There can be no question that any finger-study is much more attractive when the pupil can be made to feel time and rhythm; and this Mr. Richards has endeavoured to effect with the scales by putting them into Common Time, so that the rhythm and accent may be preserved throughout. The plan of making the hands play the scales in opposite directions is also an extremely good one, the same fingers in each hand thus striking the key at the same moment. The scales of E flat and A flat are made to extend two notes above the octave, the player being thus enabled, as the author says, "to feel the rhythm and accent of Common Time;" and it may be said that both these *Studies* will be found of the utmost service, the hands being employed sometimes separately and sometimes together, and the left hand not always commencing the scale upon the key-note. To make the work complete, the scales, both major and minor, are afterwards given in the usual form. The conventional system of writing the descending minor scale with the signature restored is here adhered to; but, considering how often pianists have to run down this scale with the major seventh and minor sixth, it seems strange that this method should not usually be given, in addition to the other.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Again we must say to many correspondents who enclose us MS. compositions for correction, that we cannot give private lessons in a public Journal.

W. W. S. (Nottingham).—*Please forward your name and address to our Publishers, who will answer your enquiry by letter.*

Bos.—*We cannot undertake to recommend music to our correspondents.*

A. N.—1. *The passage quoted is always slightly pressed forward by the best vocalists, and is so taught by singing masters; but we do not believe that this effect is indicated in any reliable score.*

2.—*The melody enclosed is from the Sereade, "Com' e gentil," in Donizetti's Opera, "Don Pasquale." An English version, commencing with the words "Oh! summer night," is published by Messrs. Cramer and Co.*

3.—*The M. W. Balfe now writing is the composer of the "Bohemian Girl."*

To Correspondents (Continued).

A CORRESPONDENT.—*Apply to the Professor of Music at either of the Universities.*

L.B.—*Please forward your name and address to our Publishers, who will answer your enquiries by letter.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BRIDLINGTON.—On Sunday, the 15th ult., special services were held in St. Mary's Church, and collections made, in aid of the Church National Schools. The choir was augmented by several amateurs who are now visiting the Quay; and the valuable aid of Miss Pattie Hargreaves, pupil of Madame Sainton-Dolby, was also secured. At the morning service, this young lady sang "He was despised," from the *Messiah*, together with the succeeding accompanied recitative, "He gave His back to the smiters." It is impossible for any one who heard Miss Hargreaves, to doubt that she is destined to take high rank in her profession. She possesses a voice of good quality, compass, power, and evenness of tone; whilst her style and feeling are unexceptionable. The choral portions of the service were excellently sung; and especially to be commended was the intelligent chanting of the Psalms. In the afternoon, there was again a large congregation—larger and more fashionable than has been seen at an afternoon service for years. Miss Hargreaves sang "But the Lord is mindful of His own," from Mendelssohn's *St. Paul*, which most beautiful contralto solo was done full justice to. This was followed by a short chorus, by Clarke, "The Lord shall preserve thee from all evil," sung with spirit and correctness by the choir of ladies and gentlemen. Mr. Wilson, the organist, accompanied the whole service with much taste and efficiency.

EALING.—A Concert was given on Wednesday, the 31st July, by the young ladies of Mr. Lansdowne Cottell's Branch Academy, which afforded much gratification to a large assemblage of the pupils and their friends. Several solos, duets, trios and concerted pieces, both vocal and instrumental, were given in a most creditable manner. The songs of "The Green Moss," "Alice, where art thou?" the Irish ballad, "Oh! come to Glengariffe," and J. P. Knight's popular duet, "Darlings of the Forest," were encored. Mr. Lansdowne Cottell presided at the pianoforte, with his usual ability.

MALVERN.—The Choral Society is being re-organized, and Mr. F. Langdon, of Worcester Cathedral, has been appointed conductor. It has been determined to form an Orchestral Band in connection with the Society; and there can be no doubt that, under proper management, the Association may materially improve what has hitherto been a much neglected section in Malvern.

NANTWICH.—The Annual Festival of Parochial Choirs was held in the Parish Church, on the 20th July. There were twenty-one choirs present, and the number of voices engaged was 380. The sermon was preached by the Rev. J. Erskine Clarke, Vicar of St. Michael's, Derby. The service was intoned by the Rev. E. L. Y. Deacle, Precentor of Chester Cathedral. W. F. Warner Jackson, Esq., presided at the organ. The Anthem was "I will magnify Thee" (Goss); the introductory and concluding Voluntaries were the Andante and Allegro from Macfarren's new Sonata, published in the *Organist's Quarterly Journal*; and, during the collection, Mendelssohn's sixth Sonata was performed. The choirs were instructed by the Rev. F. R. Bryans, Vicar of Elworth, near Sandbach.

OTLEY, YORKSHIRE.—The Third Annual Festival of the Otley Choral Union was held in the Parish Church, on Wednesday, the 28th July. The chanting of the Psalms this year, as last, was remarkably good, and seems to be decidedly the strong point of this Union. Anglican Chants were used both to the Psalms and Canticles. The Anthem, "God is gone up with a merry noise" (Dr. Croft), was sung with great steadiness: all the points being taken up with much decision, a fact especially creditable to the boys of country choirs in an Anthem presenting so many difficulties of this kind. Among the Hymn Tunes we may notice Croft's 148th Psalm, which was sung to Crossman's Hymn, "Jerusalem on high," with excellent effect. Mr. W. Stables, of Kirkstall, near Leeds, choirmaster to the Union, conducted; Mr. Brown, Organist of Otley Parish Church, accompanied the choirs; and the earnestness with which these two gentlemen performed their duties, together with the perfect understanding which subsists between them and the choirs, contributed very much to the success of the Festival. The Rev. J. A. Seaton, curate of Horsforth, intoned the prayers; and the Rev. W. H. B. Stocker, Incumbent of Horsforth, preached the sermon. The number of voices in the United Choirs was about 120.

READING.—After the usual Weekly Practice on the 20th ult., the members of the Erleigh Church Choir presented to Mr. Hendy, the Organist and Choirmaster, a valuable silver teapot, as a mark of their esteem and appreciation of his services. The Rev. J. Horne, in a well-chosen speech, highly eulogised Mr. Hendy as an organist, and feelingly alluded to the unity existing in the choir. Mr. Hendy thanked the choir for their handsome present, and expressed a wish that brotherly love might long continue

with them, remarking that love is the foundation of unity, without which no choir can prosper. At the conclusion, the choir adjourned to the rectory to supper.

SALISBURY.—The trial for a Bass Singer, in the room of Mr. Ingram, took place in the Cathedral on Friday, the 28th ult., in the presence of the Dean, Precentor, Rev. Canon Gordon, and Mr. Richardson, the organist. There were six candidates, selected from 22 applicants; and, after a severe trial in solos, part-singing, and singing at sight, Mr. Hilton was elected. This gentleman possesses a very rich and powerful voice, of great compass. Mr. J. Corscroft, who stood second, was highly complimented.

SCARBOROUGH.—The Fifth Meeting of the Amateur Orchestral Guild was held on the 4th and 5th ult., when two excellent Concerts were given in the Spa Saloon, for the benefit of two local charities. The very able performance of compositions which are severe tests even for professional orchestras, proved the high state of discipline already reached by this young Society, and the wisdom of its main rule, viz., not to admit into its ranks any but well advanced amateur executants. The following works formed the principal attraction in the two programmes:—Symphony, *Jupiter*, Mozart; Symphony, *Power of sound*, Spohr; Overtures, *Sylvania*, Weber; *Ruins of Athens*, Beethoven; *Meeresstille*, Mendelssohn; *Der Alchymist*, Spohr; *Merry Wives of Windsor*, Nicolai; *Naiads*, Bennett; *Zanetta*, Auber. An Andante and Rondo alla Tarantella, for violin and orchestra; and a Solo de Concert, for clarinet, with orchestra, both by the director of the Guild, Dr. Haking.

SEACOMBE, CHESHIRE.—A Concert, in aid of the building fund of the New Mission House, took place on the 10th ult. The programme included Locke's Music to *Macbeth*, and a miscellaneous selection. The vocalists were amateurs, with the exception of Mr. Henry Haigh, of the English Opera Company, who made his last appearance previous to his departure for America. Mr. Joseph Skeaf presided at the pianoforte; and Mr. Coudwell conducted an efficient chorus.

SYDNEY.—The Concert given by Mr. J. C. Fisher's Choir, on the 25th May, at the School of Arts, was in every respect a decided success. The programme comprised an excellent selection of choral and solo music. The principal vocalists were Mrs. W. J. Cordner, Miss Wiseman, Signor Devoti, and Mr. J. W. Hall. The part-songs and choruses were sung with much effect by Mr. Fisher's choir. Mr. C. S. Packer presided at the pianoforte. A NUMEROUSLY attended Concert was also given in St. Mary's Pro-Cathedral, under the direction of Mr. Cordner. Amongst the vocalists were Signor Devoti, Miss James, Mrs. Cordner, and other local artists. A COMPLIMENTARY Concert to Mr. Andrew Fairfax, given in the Temperance Hall, on the Queen's birthday, attracted a crowded house, and gave general satisfaction. On the 31st May, the Philharmonic Society gave its first grand Concert of the season, at the Exchange, under the patronage of his Excellency the Governor and the Countess of Belmore. A fashionable and appreciative audience assembled, and an excellently arranged programme of vocal and instrumental music was executed in a very artistic manner. The only other musical entertainment of any note was the Civil Service Musical Society's Concert, at which Barnett's Cantata, *The Ancient Mariner*, was given, with credit to the amateurs who composed the Society. We understand that Mr. Maguire, an enterprising *impresario* of Californian celebrity, is organising a powerful troupe for a tour through these colonies. Amongst the names of the artists engaged are Madame Escott and Mr. Squires, who have acquired great popularity in Australia, Signor and Signora Testa and Madame Brambilla.

ORGAN APPOINTMENTS.—Mr. L. E. Mawer, to St. Clement, Barnsbury. Mr. Wm. Jones, to St. Paul's, Haggerston. Mr. William Langman, late Organist of St. Anne's R. C. Chapel, Spitalfields, to All Saints' Church, Clapton Park, N.E. Mr. James Young, Organist and Choirmaster of the Parish Church, Wilmslow, Cheshire, to Birkdale Church, Southport. Dr. Sloman, of the Parish Church, Welshpool, to St. Martin's, Scarborough. Mr. W. T. Annesley to the Parish Church, Welshpool. Mr. Henry Walton to Parish Church and Grammar School, Cranbrook, Kent. Mr. J. Matthias Field, Organist of King's Sutton, Banbury, to be Organist and Choirmaster of St. Margaret's Church, Dunham Massey, near Altrincham, Cheshire.

CHOIR APPOINTMENT.—Mr. Stanley Jones, late of St. James', Hatcham, Choir-Master, to St. Saviour's, Forest Hill.

DURING THE LAST MONTH, Published by NOVELLO, EWER & CO.

WESLEY, SAMUEL SEBASTIAN.—A Short Full Cathedral Service in F; consisting of Te Deum, Jubilate, Kyrie Eleison, Sanctus, Nicene Creed, Magnificat and Nunc Dimittis. Vocal score, 5s. Vocal parts, 3s.

WOOD, ALFRED J., M.D.—A Morning and Evening Service in E; consisting of Te Deum, Jubilate, Kyrie, Sanctus, Magnificat and Nunc Dimittis. 7s. 6d.

SIMMS, SAMUEL.—Te Deum in E. Octavo, 6d.

During the Last Month (Continued).

GARRETT, GEO. M., Mus. D.—Chants—Old and New. Selected and arranged in order of daily use for one calendar month, with Special Chants for the Venite exultemus and Proper Psalms. 3s.

BARNBY, JOSEPH.—Not unto us, O Lord. Anthem for 4 voices. Vocal parts, 1s.

FAREBROTHER, BERNARD.—O give thanks unto the Lord. Anthem for 4 voices (suitable for a Harvest Festival). Octavo, 6d.

LIMPUS, Rev. H. F.—Bring unto the Lord, O ye mighty. Full Anthem for 4 voices. 1s. 6d.

OUSELEY, the Rev. Sir FRED. A. G., Bart.—O sing unto God. Full, 8 voice. Vocal score, 2s. Vocal parts, 1s. 6d.

—Love not the world. Full, 4 voices. Vocal score, 6d. Vocal parts, 6d.

—I will love Thee, O Lord. Full, 4 voices. Vocal score, 9d. Vocal parts, 6d.

—I waited patiently for the Lord. T. solo. Vocal score, 2s. Vocal parts, 1s. 1½d.

—Hear my cry, O God. Full, 4 voices. Vocal score, 6d. Vocal parts, 6d.

—O Lord, Thou art my God. Full, 4 voices. Vocal score, 6d. Vocal parts, 6d.

—Righteous art Thou, O Lord. Full, 4 voices. Vocal score, 6d. Vocal parts, 6d.

—Render your hearts. Full, 4 voices. Vocal score, 6d. Vocal parts, 6d.

—Great is the Lord. Full, 4 voices. Vocal score, 1s. 6d. Vocal parts, 1s.

DAINTREE, F.—Holy, Holy, Holy. Hymn for 4 voices. Octavo, 3d.

—Rock of Ages. Hymn for 4 voices. Octavo, 3d.

JORDAN, C. WARWICK, Mus. Bac., Oxon.—Processional Hymn. The Sword of the Lord. Octavo, 2d.

TILLEARD, J.—Hear our solemn Litany. Choral Hymn. Octavo, 3d.

LÖHR, FRED N.—A Shadow. Song by ADELAIDE ANN PROCTER. 1s. 6d.

BEECROFT, G. A. B., Mus. Bac., Oxon.—O my love's like the red, red rose. Trio for s.s.t. Octavo 3d.

SYDENHAM, E. A.—The Parting Kiss. Four-part Song. Folio, 6d.

—When the rosy morn. Four-part Song. 6d.

ECKERT, CARL.—Concerto for Violoncello with Orchestral Accompaniments. Op. 26. Orchestral parts, 11s. 6d. Ditto, for Violoncello, with Piano Accompaniment, 5s.

YOUNG, WM. J.—Twelve Waltzes inscribed to Edward J. Hopkins, Esq. Piano Solo, 2 Books, 2s. each.

OUSELEY, the Rev. Sir FRED. A. G., Bart.—Six Short Preludes for the Organ. 2s. 6d.

THORNE, E. H.—Original Compositions for the Organ, No. 38. Overture, 2s.

—Do., Nos. 39 to 41. Fugue in F. Funeral March and March, 2s.

BEST, W. T.—Arrangements from the Scores of the Great Masters for the Organ. No. 75, price 2s., contains:—Allegretto (4th Sonata, in E minor, Op. 70), Weber; Tema con Variazioni (Serenade for Violin and Violoncello, Op. 8), Beethoven; Short Prelude and Fugue, in C major, J. L. Krebs.

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